



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, FEBRUARY 10th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

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WHAT'S IN THE AIR?

THE HUMAN BOY.

By J. C. W. REITH, Managing Director of the B.B.C.

"WONDERS will never cease." I am not referring to the "stunts" of various kinds which are achieved from time to time, particularly by the engineers. I am dealing with the marvel itself.

Recently, I looked in at a wireless demonstration that was being conducted in a big city by a firm of dealers in wireless apparatus. A large proportion of the audience were boys of about fourteen years of age. The lecture was of an experimental nature, and the audience was trying to grasp the intricacies of the electrical receiving gear.

The sight of all the boys there set one thinking. They did not seem to be there to play, but to learn, and they came of their own accord. The picture was a little difficult to reconcile with the other one of the "whining schoolboy with his satchel and shining morning face, creeping like snail unwillingly to school." Boys often dislike what is difficult, and hate what they cannot understand; but here was a subject with many difficulties, electric complexities and technical jargon. These boys, however, were neither repelled nor appalled.

The reason is, of course, that the wonder of the subject has worked this great change in boy nature. He is more readily impressed than the older person with what is marvellous, and in this respect he is nearer the truth of things than we are.

In the make-up of a boy the power to wonder and the power to laugh are leading features. His humour may often be unconscious. The boy who never laughs is a rarity, so is the boy who never wonders. I have never met this kind and I hope I never

shall. Because of boys' peculiar susceptibility to that which is wonderful, I believe there are great possibilities in wireless as an informative, or even educative, agency.

The education authorities all over the country have been considering the establishment of wireless installations in the schools in their populous areas. It is not unusual to find among educational experts many who believe that in the near future no school will be complete without such an installation.

These are days when the latest and the best methods of imparting knowledge are eagerly canvassed and adopted by progressive educationalists. The modern elementary teachers secure their remarkable success by arousing the interests of their pupils, and by studying them individually. What is more calculated to fascinate and hold the attention of scholars than the employment of wireless to illustrate some wonder of science, or to impress on the mind some otherwise ordinary and rather dreary lesson?

Everybody admits that all work and no play makes dull people; but, even with plenty of play, boys and girls may be made hopelessly dull on certain subjects—for example, history; but in the very near future it is probable that the master may turn on the loud speaker (let us hope it will be a good one), and the class will listen with a new interest to what seems so dull when read from the pages of a book.

Wherever one goes, one finds youngsters fascinated with the wonders, and even with the technique, of wireless. The properly constituted

(Continued overhead in column 3.)

A Song of Good-fellowship.

The Story of "Auld Lang Syne." By A. B. Cooper.

IF "Home, Sweet Home" is the most popular of English songs, "Auld Lang Syne" is unmistakably the most widely known and popular of Scottish songs.

When we consider the very uncompromising Doric of its diction, it is little less than a miracle that this song should be so popular throughout the English-speaking world, possibly making a wider appeal than any other. The reason is that it expresses that sentiment of brotherhood and good-fellowship, which is just as inherent in human nature as "original sin."

But now comes a facet. Did Robert Burns write "Auld Lang Syne"? All the song-books say so—but Burns, far from claiming the song, categorically disclaims it.

Writing to one of his best friends, Mrs. Dunlop,

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne?
For auld lang syne, my jo,
For auld lang syne,
We'll tak' a cup o' kindness yet,
For auld lang syne.

And surely you'll be your pint-stoup!
And surely I'll be mine!
And we'll tak' a cup o' kindness yet,
For auld lang syne,
For auld lang syne, etc.

We twa hae run about the braes,
And pou'd the gowans fine;
But we've wander'd mairie a weary foot,
Sin' auld lang syne,
For auld lang syne, etc.

We twa hae paidel i' the burn,
Free monie sun till dine;
But seas between us braid hae roar'd,
Sin' auld lang syne,
For auld lang syne, etc.

And there's a hand my trusty fere,
And gie's a han' o' thine!
And we'll tak' a right guid willie-
waught,
For auld lang syne,
For auld lang syne, etc.

From Ellisland, under date 17th December, 1789, the poet says: "Is not the Scotch phrase 'Auld lang syne' exceedingly expressive? There is an old song and tune which has often thrilled through my soul. You know, I am an enthusiast in old Scotch songs. I shall give you the verses on the other sheet, as I suppose Mr. Ker will save you the postage."

Above the song is given as first penned by Burns in the year 1788.

After transcribing the song, Burns goes on to say to Mrs. Dunlop: "Light be the turf on the breast of the Heaven-inspired poet who composed this glorious fragment! There is more of the fire of native genius in it than in half-a-dozen of modern English Bacchanalian."

Nearly four years later, in September, 1792, Burns, who had but lately removed from Ellisland to Dumfries, received an invitation from Mr. George Thompson of Edinburgh to lend the aid of his knowledge, taste, and lyrical genius to a small band of musical amateurs in that city, in their task of collecting Scottish melodies, airs, and words. They hoped to exercise greater care than had been shown by Johnson in his already published "Museum," to which Burns had contributed for some years, and still continued to contribute.

One of the earliest songs Burns sent to Thompson was "Auld Lang Syne," and it was accompanied by a letter from which the following is the only passage which makes mention of this famous song: "One song more and I have done. 'Auld Lang Syne.' The air is 'meddow'; but the following song, the old song of the olden times, and which has never been printed, nor even in manuscript, until I took it down from an old man's singing, is enough to recommend any air."

How Much Did Burns Write?

In transcribing the song for Johnson, Burns alters the arrangement of the verses by taking the second stanza out and putting it last of all, and to-day the verses always come in that order. But is it not possible that the first and second stanzas as sent by Burns to Mrs. Dunlop, represent the lines taken down from the "old man singing," and that Burns added the rest?

There is only one thing absolutely certain; he did not invent the expression, "Auld lang syne," but found it ready to his hand, and he did not write the opening line: "Should auld acquaintance be forgot?" Allan Ramsay had already used both phrases and question, and even he did not originate them.

The conclusion of the whole matter seems to be that Burns was telling the truth when he called the song an old one, but that he grafted upon it his own alterations, emendations, and additions.

Mirthful Musicians.

Jokes of Great Composers.

THOSE who listen to the works of "classical" composers must not imagine that the great men were always as "highbrow" as their compositions. Many of them, indeed, were very fond of practical joking, and occasionally practical jokes were played on them.

For instance, when Handel was giving a season at the King's Theatre, Haymarket, he was a victim of one of the most elaborate practical jokes ever perpetrated on a conductor. He had an ultra-sensitive ear, one of his pet aversions being the tuning-up of the orchestra in his hearing. In consequence of this, he made it a rule that each instrument should be tuned beforehand and placed in readiness by its owner's music-stand. The orchestra then had to march in like soldiers and start playing, without the usual discordant preliminaries.

Chaos in the Orchestra.

On the occasion in question, a practical joker delayed Handel on some pretext, while an accomplice entered the theatre and upset the tuning of several of the instruments. When Handel raised his baton, there came a series of the most horrible noises imaginable!

Handel was so enraged that he tore off his wig and flung it full in the face of the unlucky player nearest him, at the same time forcing his foot through a bass viol and smashing it to splinters. Kettledrums and violins suffered a similar fate, and it was, in fact, some days before Handel recovered his usual equanimity.

Haydn had a well-known penchant for joking, and once played an amusing trick on his orchestra by composing a long symphony in which, one by one, the various players, at different stages of the piece, were instructed

What's in the Air?

(Continued from the previous page.)

boy wants to know all about the new instrument, and especially "how it works." Again and again our boys of their having built up their own sets and secured astonishingly good results. In this connection it may be as well to refer to a misconception put on a previous paragraph dealing with the regulations. There is nothing to stop boys making sets for themselves or their parents using them in the house, and, even if we could, we would put no obstacles in their way.

There are fascinations awaiting the boy or girl studying French, let us say, or the geography of America, when told that tomorrow he will hear speaking a Frenchman from Paris, or an American cousin from New York. The development of appreciation and interest in music is obvious. Music, songs, recitations and poetry, and all in school hours; there are unlimited possibilities here!

A father was rebuking his little boy for grumbling at breakfast because he could not have a second egg. "You know, when I was a boy I never got more than one egg for breakfast, and sometimes not even that." The boy's reply was this: "How glad you must be that you are living with us now." The grown-ups must be glad that they are living with the youngsters in these days, for everybody can share in the surprises and the wonders of wireless, which will never cease.

by a note on their scores to retire quietly from the orchestra. First, the leading flute player crept out; then the second flute player went, and so on. Finally, only one instrumentalist remained—he, as Haydn knew, was a short-sighted violinist, who sat fiddling away for all he was worth, until shouts of laughter from the audience caused him to realize his position, and he rushed in panic from the platform!

Revel Pizzco-playing.

It was Haydn who figured in a joke played with great success on Mozart, who had rather incautiously announced that no one could write a piece of music which he could not play at sight, providing, of course, that it could be played at all. Haydn promptly challenged Mozart on the point, and wrote as a test a piece which needed both hands to be engaged at the top and bottom of the keyboard, with a remaining note to be struck in the middle at the same time.

When Mozart came to the chord he explained petulantly that Haydn had blundered and that, of course, no one could play it. Pressed by Haydn, Mozart confessed that he was beaten, whereupon Haydn sat down and, with his hands on the keyboard, calmly struck the odd middle note with his nose!

A joke of a different nature was that inflicted by Rossini on an audience who had indifferently received one of his compositions the previous night. He hurriedly wrote a new overture, and directed the violinists to tap their music-stands with their bows at every other bar.

The audience were so enraged that they stormed the platform and, after vainly trying to seize Rossini, wrecked the building.

"Pepys on Wireless."

An Extract from the Famous Diary Deciphered
by E. Doughty.

(Recently Broadcast from London by LOUIS HERTEL.)

BETIMES up, and mightily troubled to think what to say at the office of the B.B.C. In south, this art of broadcasting interests me exceedingly.

It is, of a verity, a mostondrous thing that one may hear in the same evening the most goodly music from the new opera house in Covent Garden; the latest news of this accursed Dutch War; and that there be one thousand millibars loose in the streets of London. Though it ill seemeth that these said millibars should be allowed to roam at will in the dominions of His Gracious Majesty. And methinks it were at times vexatious to listeners to be in no wise able to reply.

An Unfortunate Broadcast.

They tell me that My Lord of Wapping having a seizure at the play, and his wife not to be found at home, they did broadcast for her presence, he being like to die. And, this being done, there hastened to him no fewer than three ladies. They say that, being recovered, and having had discourse with his wife on this matter, My Lord expressed great grief that he had not died.

And so, by water, to the Hill of Savoy, and in embarking, did tread upon the foot of the larger, who was exceeding pained, and did chide me, using strange words, such as are not heard during the Children's Hour.

Alighted at the bottom of the Hill and did seek the office of the B.B.C. But in the street did espy a most comely maiden withal having the eye which is called joyous.

(The manuscript is somewhat obscure, being partially obliterated by a large circular ring. A distinguished professor states that it has every appearance of being an attempt by Pepys to cast a horoscope in the margin. Another distinguished antiquarian, however, is of opinion that the mark is the imprint of a printer's tankard, period Caroline Two, capacity two drinkins. However, the MS. continues.)

A Faverish Pun.

So, to dine, at the sign of the Bull in Holborne, and was exceeding merry, for my foot is not that of the Puss!

So, to Savoy Hill once more and, encouraged by wine, did propose to broadcast a most valiant and eloquent discourse. But, haply, a fever which I had developed upon the King's service did seize upon me and my utterances were somewhat obscure. Whereupon, Uncle Jeff did entreat me not to Mutt—er. Then I to upbraid him for a false-hearted knave and did quit the place, being greatly vexed.

And so to bed.

WIRELESS "STARS" AT A CONCERT.

ON Friday, February 15th, listeners in Manchester will have the rare opportunity of seeing their favourite wireless artistes in person, for, on that date, at 7.30 p.m., a concert is to be given at the Free Trade Hall, when many popular "stars" will appear.

The concert is to benefit one of Lancashire's principal charities, namely the Summer Camp for Poor Boys, Birkdale (Branch of the Boys' and Girls' Refuges and Homes, Manchester).

"The Birkdale Camp," as it is more popularly known, has for its object the providing of a week's holiday for poor boys. Over 4,000 lads from the poorest parts of the city were taken for a holiday last year, and, altogether, up to the present, nearly 80,000 boys have benefited.

Rhythm in Poetry.

A Talk from Manchester, by W. L. Marsland.

POETRY is almost the oldest form of entertainment, and in earlier, less sophisticated days, men were glad to show their delight in it. The Bard, whose performance was more a recitation with a harp accompaniment than a song, was a welcome guest at any feast, and some writers even suggest that a good Bard was blinded to prevent his leaving a tribe or village.

All great achievements or sorrows were celebrated in verse or ballad. But to-day, though poetry is a little more popular than it was before the war, it is still rather a despised sister of music. Yet poetry and music are kin, for beauty of sound is their chief appeal. Sense, of course matters, but I think that beauty of sound comes first. Perhaps music pleases more because there is not the distraction of the word meaning: we may give what play we like to the feelings stirred by its tones, whereas, in poetry—at least that in a language we understand—we are confined to the meaning of the words.

Combining Metres.

But, underlying both music and poetry is the basic principle of rhythm. And rhythm is the great appeal in poetry. There are not countless rhythms at a poet's disposal, but great variety can be obtained by skilful combining of metres, and of course by judicious use of word sounds. To combine a dance tune with funeral words would be silly. And so a poet who wished to write a poem of happy and lively character would choose a lively rhythm and light, happy words. I think at once of a poem by W. de la Mare called "Off the Ground":—

Three jolly farmers
Once let a pound
Each dance the other would
Off the ground.
Out of their coats
They slipped right soon
And neat and nicesome
Put each his shoon.
One—Two—Three!
And away they go
Not too fast
And not too slow.

It is a veritable jig! A modern American poet, Vachel Lindsay, seems to be of the opinion that all poetry should be capable of being danced!

A different, but equally fitting, rhythm is used by the late James Elroy Flecker, author of "Hassan." He wished to give the effect of a strong force in swift movement in his poem, "The War Song of the Saracens," of which these are the opening lines:—

"We are they who come faster than fate:
We are they who ride early or late,
We storm at your ivory gate: Pale Kings
Of the Sunset, beware!"

The Bells.

Listen to the tramp of armed men in the "Gathering Song of Donald the Black," by Scott:—

"Eibroch of Domail Dian
Eibroch of Domail,
Wake thy wild voice anew,
Summon Clan Corral
Come away, come away,
Hark to the summons,
Come in your war-array
Gentles and commons."

Again, when Longfellow wrote "Christmas Bells," he needed a suitable rhythm, and built his verse on the metre of a peal of eight bells:—

"I heard the bells on Christmas Day
Their old familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, goodwill to men."

Finality and Peace.

Yet another rhythm is that slow, steady one used by Tennyson in "Crossing the Bar," with its sense of finality and peace. Here is the first verse:—

"Sunset and evening star,
And one clear call for me
And may there be no moaning of the bar
When I put out to sea."

And, to close on a high note, here is part of Satan's Address to the Sun, from Milton's "Paradise Lost," written in fine sonorous verse to a steady rhythm:—

"O, thou that, with surpassing glory crowned,
Look'st from thy sole dominion, like the
God of this new world, at whose sight all
The stars
Hide their diminished heads, to thee I call
But with no friendly voice."



ANOTHER WIRELESS DEVELOPMENT?
And one eagerly awaited by thirsty Americans.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Why He Was Chosen.



MISS WINIFRED SMITH.

MISS WINIFRED E. SMITH, whose soprano singing is popular with Bournemouth listeners, tells me a good story concerning a young amateur singer at a country-house party. His voice was anything but good, but he would persist on inflicting song after song upon the company. When the time came for the guests to depart, he was immensely flattered when a pretty girl asked if he would mind escorting her part of the way home, as the country roads were very dark, and she was nervous.

Of course, he agreed, and during their walk he couldn't resist asking: "Why did you think I was the strongest and bravest man there to-night?"

"Oh, I didn't," answered the girl. "I picked you because I knew that you could shout the loudest!"

That Settled Him.

FEW musicians are as painstaking in their work as is Miss Beatrice Eveline, the cellist. She makes a point of hearing every cellist who plays in London, and after carefully studying their various methods, she mends out her own interpretations.

Miss Eveline is Welsh by birth, and she was only eight years old when she won a prize at the National Eisteddfod. Besides many provincial towns, she has appeared at the Queen's Hall Promenade Concerts with success.

Muzzled.

MISS EVELINE tells of a boastful traveller who was very ideally "sat upon." He had bored his companions for about half an hour with a story of how he had once escaped from a pack of wolves. "Now," he went on, "I could hear their panting breath, and then I felt their muzzles touching me—"

"You must have been glad," interrupted a mild young man, with a yawn.

"Glad!" thundered the story-teller. "Why glad?"

"When you found they had their muzzles on," replied the mild young man.

They Are Still Rivals.



MR. LIDDELL PEDDISON.

MR. LIDDELL PEDDISON, who broadcasts from Glasgow, tells me that he began to study music when he was only seven years old. "I chose to learn the flute and piccolo," he says, "and absolutely refused to have anything to do with the piano, as at that age I considered it a girl's instrument!" When about seventeen, Mr. Peddison took up singing, and since then he has sung both in opera and on the concert platform.

Mr. Peddison relates that two rival singers were once boasting about their respective rivals.

"After my recital," said one, "the audience took more than half an hour to leave."

"How was that?" asked the other. "Was he lame?"

Lady Maud Warrender.

LADY MAUD WARRENDER, who is to sing at London Station on Sunday, February 10th, is one of the best amateur vocalists and actresses of the day. She has had many distinguished audiences. On one occasion she sang before a specially invited audience at St. Paul's Cathedral. Another time she sang a duet with Miss Melba, and she has frequently given selections at Sandringham and at Buckingham Palace. But Lady Warrender has confessed that nothing gives her greater pleasure than to sing to the wives of our sailors.

A Compliment.

"As a sailor's wife," she has said, "I want to help and comfort other sailors' wives who are in trouble," and she has done a great deal for the benefit of the dependents of the men who "go down to the sea in ships."

Probably the best compliment that was ever paid to Lady Warrender was contributed by a one-armed warrior at Plymouth, who had evidently suffered from the efforts of some would-be philanthropists. "Many who sing to us," he said, "think we only care for songs from revues, but they are quite wrong. Lady Maud brings us quite other sentiments and better music, too."

What's In a Name?

MISS MARIE NICHOLSON, who has been singing at Newcastle, is noted for her good diction, and listeners can always hear every word of her songs.

She relates a funny story concerning a patient who was very anxious about his health.

"Now, doctor," he said, "if there is anything seriously wrong with me, don't frighten me by giving it a long scientific name, but just tell me what it is in ordinary English."

"Well, the fact is," replied the doctor, "I am afraid that you are merely lazy."

"Thanks," said the patient. "Now please tell me the scientific name for it. I shall have to tell my wife what is the matter with me!"

A Versatile Doctor.

A "TALK" that listeners should make a point of hearing will be given by Dr. C. W. Saleeby from London Station on Monday, the 11th inst., at 9.45 p.m. His subject will be "Light and Life," and he is certain to have many illuminating things to say.

Dr. Saleeby is one of the most enthusiastic of present-day publicists, and although eugenics is his favourite topic, he has written and lectured on many other subjects—including such varied themes as sunlight, prohibition, and helmets and body armour!

In spite of his busy life, Dr. Saleeby still finds time to go in for recreation of an athletic nature. He is an expert swimmer and a keen traveller, and formerly he was a first-class amateur cricketer. He has confessed, however, that one of his favourite amusements is "going to the pictures," which, he says, he finds a welcome rest after a day's hard work.

Two Kinds of "Works."

ONE of the first artistes to broadcast from Newcastle is Miss Lillian Rowell, who is noted for her deep contralto voice.

Miss Rowell tells a good story of a hard-headed, self-made business man who once took in to dinner, at a party, a well-known woman pianist.

She tried in vain to interest him in various artistic subjects, and at last she asked: "Do you like Beethoven's works?"

"I never visited them," he replied. Then, with a show of interest, he added: "What does he manufacture?"

"Auntie Sophie."



MISS CECIL DIXON.

A PIANOFORTE recital that should be specially interesting to listeners is to be given at the Aeolian Hall on Wednesday, the 13th inst., at 8.15 p.m. The artist will be Miss Cecil Dixon, the popular "Auntie Sophie" at London Station. Miss Dixon is a favourite with the children during "The Children's Hour," and grown-ups look forward to her pianoforte playing during other parts of the programme. This versatile artiste was born in the Fiji Islands, and when she came to England she studied music under Mr. Herbert Sharp and Tobias Matthay.

In addition to her duties with the B.B.C., Miss Dixon puts in a lot of work at the Royal College of Music, where she is on the staff.

A Chinese Ruse.

AN amusing story was told me the other day by Mr. Arthur James England, who has sung with success at Bournemouth. During the war he was attached to several concert parties, in France.

One day, he relates, a large party of Chinese were unloading a cargo of mutton at Boulogne and thought they would like a little extra ration of meat.

So, after they had finished all their work, they carefully wrapped a carcass of mutton in a comrade's overcoat, placed a hat on top, and, carefully supporting it between them, they marched from dock to camp.

On being pulled up by the sentry, they reported: "One man plenty sick," and in the dark the sentry passed them on, with instructions to get the "sick man" into camp immediately—and so they got their mutton!

An Organizer For Charity.



MR. SAM FITTON.

A WELL-KNOWN figure in Manchester is Mr. Sam Fitton, who, with Mr. Dan Godfrey, junior, has organized the concert which is to be simultaneously broadcast from the Manchester Free Trade Hall on Friday, February 15th. Among Mr. Fitton's many activities is his work for the Birkdale Camp for poor City boys, and a week of grand opera which he organized for this charity resulted in a profit of nearly £1,300. He is a vocalist of no mean ability, and he has sung in *Pagliacci*, under Sir Henry Wood, and he has also appeared at the London Palladium.

A PENNYWORTH OF WIRELESS.

DO you know that you can have five minutes of a broadcasting programme for the small sum of one penny? In an old-fashioned inn, near Westminster Abbey, there is installed a wireless set, and visitors, on payment of the small sum mentioned, are allowed to hear whatever the B.B.C. may happen to be transmitting at the moment.

WIRELESS ENTHUSIAST: "I could not hear a thing last night. The people next door were oscillating all the time."

Readers' Own Humour.

Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made.

I invited an old woman to listen, and she was very interested. She asked all kinds of questions about wireless, which I answered to the best of my ability.

"It's most wonderful, indeed!" she exclaimed, when I had finished. "But how do these wave lengths find your aerials in the dark?"—C. Woods, London, S.E.

Music for the Worms.

The other night, after listening, my little boy, aged four and a half, was put to bed, and as I had to go out on business, I switched the machine off and connected aerial to earth, as usual.

While I was doing this, my boy was watching me—the lead-in being through his room—and he said: "What are you doing, daddy?"

"I am switching the aerial to earth," I replied.

"Are you giving the worms some music?" he asked.—H. J. Cooper, London, S.E.

As it was rather dry weather, I went out to pour a bucket of water over the place where my earth wire is buried. A friend who saw me doing this, remarked: "Oh, I see how it works now. You put water on it to make the 'waves'!"—D. Lees, Aintree, N.B.

Much interest was aroused locally when I erected my aerial poles, as they were the first in the parish, and many and varied were the remarks of the parishioners regarding them.

One man, spotting the knot on the top of one of the poles, said to a friend: "What is that knot for?"

"Why," was the answer, "that's their loud-speaker!"—R. SUTZ, Peasemore, Berks.

My son, aged three, is an enthusiastic listener. Once, when listening to an orchestra, he said:

"Have they got a drum?"

"I don't know," I replied.

"Then," he said, pointing to the ear-phone, "open this and look in and see!"—J. W. TWEDDIE, Caxhoe, Durham.

We have a little boy friend who occasionally comes to our home to listen. One day, he said to my wife: "Did you listen again last night?"

"Yes."

"And was Uncle Jeff there?"

"Yes; he was the conductor."

"The conductor?" echoed the little fellow.

"Well, where did he put his 'bus'?"—W. T. LAZELL, London, S.W.

A "Relay."

I invited a friend to listen to the American transmission, and after he had done so for some time, I informed him that it was a relay.

"Yes, I thought so," he said. "I could hear the hen cackling in the 'phones!"—T. RAINFORD, Skelmersdale.

One evening, three friends came to see us, and while two were listening, the third turned to me and said: "So, yours is a two-valve set?"

"No," I answered, "it is three valves."

"Oh," he said, "then three can listen with it!"—(Mrs.) E. A. LUTEMAN, High Wycombe.

Other People's Opinions.

LISTENING TO AMERICA.

WHAT one seems to need for American broadcasting is moderately stormy weather, with plenty of rain and a good deal of wind. If the glass is low but steady and conditions have remained unchanged for twenty-four hours, you can usually count upon getting pretty good results.

But if you have either very fine or very stormy weather, with rapid changes both in the temperature and in the barometer readings, it is not usually worth while to burn much midnight oil in the hope of bringing in voices from across the Herring Pond.—*Amateur Wireless*.

THE SECRET OF SUCCESS.

BRITISH broadcasting has been so surprisingly successful because in a large measure it has been imbued by tremendous enthusiasm on the part of its pioneer workers. It is hard to decide whether broadcasting produces enthusiasm or the enthusiasm produces good broadcasting.

But enthusiasm has been the great characteristic, and no matter which of the eight British broadcasting stations comes under review, this vitalising element of enthusiasm can be found.—*Popular Wireless Weekly*.

INTERNATIONAL WIRELESS.

I HAVE no doubt that the future will realize international wireless between amateurs to an extent scarcely as yet imagined. The established broadcasting companies have the system pretty well in hand already, but their method is too restrictive for general use. I listened to a Paris concert the other week with a crystal set, but the transmission was firstly picked up by the 2LO Station and retransmitted.

We are as yet merely on the eve of wireless wonders, and it will be interesting to know to what point of perfection we shall reach a year hence.—*The Sound Wave*.

WIRELESS WIZARDRY.

FROM the alarm clock in the morning to the concert after supper, the wireless wizards can already take us through dozens of things in the day, and this is only the beginning of the beginning.

It is not impossible that in due time wireless may make travelling almost unnecessary, for it may bring the face as well as the voice of the man in California into your London office—and even sailors may not be wanted on ships. In fact, making wires may become a dead trade except for rural fences—and hairpins.—*The Evening News*.

A NEW FACTOR.

IT is quite wrong to regard broadcasting only as a form of amusement, or even merely as a wonderful scientific achievement. A form of amusement it is undoubtedly, and, moreover, one of very excellent quality. In fact, if we were to examine critically a number of typical programmes, and select any one at random, it would be hard to find one which did not compare favourably with or even excel that of other forms of entertainment which we are accustomed to enjoy.

But broadcasting is more than amusement and entertainment. It is rapidly becoming a new factor in man's existence, as those who ignore it will realize more quickly than those who are already alive to its value.—*The Daily Telegraph*.

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A conny old Scot, named McLusky,
From dryness was getting quite husky,
Chanced a "Humorist" to see—
"Hoots," he chuckled with glee,
"I'd sooner has' this than a whusky!"

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WIRELESS PROGRAMME—SUNDAY (Feb. 10th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

CONCERT.

S.B. to all Stations.

2.0. VLADIMOFF'S BALALAIKA ORCHESTRA.

Romantic Song Furlanoff
"Butterfly" Waltz Andreeff
"March of the Bodyguards of the Czar Nicholas II." Andreeff
MAJORIE CLARE (Mezzo-Soprano).
"Just Been Wondering" Irene Canning
(With Cello Obligato.)
THE REV. CANON H. BICKERSTETH OTTLEY, M.A., will read "The Pipe of Peace" ("Hiawatha") (Longfellow).
SETH LANCASTER (Solo Cello).
"Romance" Tom Seiden
"Petite Valse" Hoffman
GERALD ADAMS (Tenor).
"There is a Flower that Blooms" ("Maritana") Wallace
"I Pitch My Lonely Caravan at Night" Eric Coates

Vladimoff's Balalaika Orchestra.
"Life's Highway" A. Kenneth Adams
"Chanson" ("In Love") Rudolf Friml
"Polanka" (Musical Sketch) Vladimoff
4.0. MAJOR L. R. TOSSWILL, O.B.E., on "The Devonshire Dialect," with Illustrations.
Seth Lancaster.

Andante Massenet
"If Thou Wert Blind" Noel Johnson
"Aubade" Hoffman
Majorie Clare.
"My Task" Ashford
(With Cello Obligato.)

THE REV. CANON H. BICKERSTETH OTTLEY, M.A., Readings from Tennyson.
Gerald Adams.

"I Know of Two Bright Eyes" Clouston
"Bonnie Wee Thing" Fox
"Here in the Quiet Hills" Gerald Coates
Vladimoff's Balalaika Orchestra.
"Valse Caprice" Andreeff
"Bessie" (Tango) Pennie
"Brightly Shines the Silver Moon" arr. Andreeff
(Variations on a popular Folk Dance.)

5.0. Close down.
Announcer: J. S. Dodgson.

5.0-5.30. CHILDREN'S CORNER. S.B. from Glasgow.

SUNDAY EVENING.

8.30. Hymn, "Praise my Soul, the King of Heaven" (A. and M. 205).
THE REV. HENRY EDWARDS, Vicar of Gorleston and Vicar Designate of Watford.
Hymn, "The Day Thou Givest" (A. and M. 477).

LADY MAUD WARRENDER.
"He Shall Feed His Flock" ("The Messiah") Handel

THE WIRELESS ORCHESTRA.
Conducted by L. STANTON JEFFERIES.
Overture, "Cavalcade" Beethoven
Preludium J. Arne/Jell

THE MAYFAIR SINGERS.
"Down in a Flower y Vale" Peda
"A Ballad When at Sea" Brewer
"Tom, the Piper's Son" Kendall
"Sweet and Low" Boraby
Orchestra.

Andante Cantabile from String Quartet, Op. 11 Tchaikovsky
"Pas des Fleurs" from "Nails" Delibes
CECIL DIXON (Solo Pianoforte).

Romance in F Sharp Schumann
Etude in D Flat Liszt
Lady Maud Warrender.

"Aymee" arr. Hamish Bryant

"To Moss" Schubert
"The Green Banks of the Suir" Old Irish
10.0. TIME SIGNAL, AND GENERAL NEWS BULLETIN. S.B. to all Stations except Cardiff.
Local News and Weather Forecast.

Orchestra.
"Sacred-Songs Sunday" Ole Bull
(Solo Trombone, Frank Taylor.)
Cecil Dixon.

Melodie Rachmaninoff
Prelude in B Flat Rachmaninoff
Orchestra.

Three Dances, "Henry VIII." German
10.45. Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

(Call Sign, 5IT. Wave-Length, 475 Metres.)

3.0-5.0. CONCERT. S.B. from London.

5.0-5.30. CHILDREN'S CORNER. S.B. from Glasgow.

5.30. STATION REPERTORY CHOIR.

Hymn, "Praise to the Holiest in the Height" (A. and M. 172).
THE REV. W. GROMM-MERRILLIES, St. Andrew's Church, Didsbury. Religious Address.

Station Repertory Choir.
Two Carols, "The Holly and the Ivy."
"O Come, All Ye Faithful" ("Bethlehem") Haughton

9.0. THE STATION ORCHESTRA.
Conducted by JOSEPH LEWIS.

Overture, "Egmont" Beethoven
Symphony, "The Oxford" Haydn
(a) Adagio—allegro spiritoso; (b) Adagio: (c) Minuetto; (d) Presto.

9.30. HAROLD CASEY (Baritone).
"Bois Epais" Lully
"Now Sleeps the Crimson Petal" Quilter
Orchestra.

Morceau, "Träumerei" Schumann
Selection, "Reminiscences of Verdi" arr. Godfrey

10.0. NEWS. S.B. from London.
Local News and Weather Forecast.
10.15. Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

(Call sign, 8BM. Wave-Length, 385 Metres.)

3.0-5.0. CONCERT. S.B. from London.

5.0-5.30. CHILDREN'S CORNER. S.B. from Glasgow.

8.30. FREDERICK CARLTON (Baritone).
"O Mistress Mine" Quilter

8.35. ANTONIO MEO (Solo Harpist).
"Sun's Prayer" Oberlin

8.40. EAST CLIFF CONGREGATIONAL CHURCH CHOIR.
(Under the Direction of DR. H. V. PEARCE)
Hymn, "Sun of My Soul" (Congl. Hymnal 685).

8.45. THE REV. H. T. MADDEFORD, East Cliff Congregational Church. Religious Address.
9.0. Choir.

Hymn, "The Day is Past and Over" (Congl. Hymnal 603).
Anthem, "Evening and Morning" Dakeley

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9.10. Antonian Mrs.
Hannocks Denon

9.20. VERA NORTON (Mezzo-Soprano).
"Edgar" Massenet

9.25. Fred Carleton.
"Come Away, Death" Quilter

9.30. Choir.
Chorus, "Gloria" Mozart

9.35. Antonian Mrs.
"The Turkish Patrol" Michaelis

9.40. Vera Norton.
"Ave Maria" Massenet

9.45. Fred Carleton.
"Now Sleeps the Crimson Petal" Quilter

"Blow, Blow, Thou Winter Wind" Quilter

"Drink to Me Only" Quilter

10.0. NEWS. S.B. from London.
Local News and Weather Forecast.
10.15. Close down.

Announcer: Bertram Fryer.

CARDIFF.

(Call Sign, 5WA. Wave-Length, 353 Metres.)

3.0-5.0. CONCERT. S.B. from London.

5.0-5.30. CHILDREN'S CORNER. S.B. from Glasgow.

6.10. CONWAY ROAD WESLEYAN CHURCH CHOIR.

Hymn, "Jesus the First and Last" (Tune: St. Olave) Sir J. Barnby
Anthem, "Evening and Morning" Sir Herbert Oakley

THE REV. WALTER E. REES, Conway Road Wesleyan Church. Religious Address.

Hymn, "Thro' the Day, Thy Love Hath Spared Us" (Tune: Evensong) Dr. J. Sumner

8.30. Modern Russian Night.
THE STATION SYMPHONY ORCHESTRA.
Conductor: OLIVER RAYMOND.
Vocalist: SOPHIE THOMSON-DE-KONSHEN.

"MR. EVERYMAN" is a Critical Commentary.

I. Symphony No. 1 in G Minor, Tchaikovsky (First and Third Movements only.)

II. Songs, "I Wish to Unite in One Word" Tchaikovsky

"A Night is July" Tchaikovsky

III. Symphonic Poem, "Stenka Razin" Glazounov

IV. Songs, "The Harvest of Sorrow" Rachmaninoff

"The Lilacs" Rachmaninoff

"Lullaby" Rachmaninoff

V. Fantasia, "A Night in the Black Mountain" Mussorgsky

The National Anthem.
NEWS BULLETIN.
10.20. Close down.

Announcer: A. Corbett-Smith.

MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

3.0-5.0. CONCERT. S.B. from London.

5.0-5.30. CHILDREN'S HOUR. S.B. from Glasgow.

8.0. SIDNEY G. HONEY: Talk to Young People.

8.30. Hymn, "Jesus, Lover of My Soul."

8.35. THE REV. CANON R. LAVERS KEMP, of West Didsbury. Religious Address.

Hymn, "Abide With Me."

8.50. THE ALBERT HALL CHOIR.
Conductor, FRED BUTCLIFFE, A.R.C.M.
Accompanist, MARGARET FURNESS, A.R.C.M.

Hallelujah Chorus from "The Mount of Olives" Beethoven

EDNA HEAD (Soprano).
"O Divine Redeemer" Gounod

The Choir.
Hymn to Music Buck

"Night, Lovely Night" Berper

(Continued in col. 1, page 247.)



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WIRELESS PROGRAMME—MONDAY (Feb. 11th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

(Call Sign, 2LO. Wave-Length, 365 Metres.)

- 2.30-4.30.—Concert: The Wireless Trio and Conie Marshall (Contralto).
 5.0.—WOMEN'S HOUR: "A Woman Protests," by Marjorie Bowen. The Wireless Trio. Mr. Pollard Crother on "Reminiscences of Japan."
 5.30.—CHILDREN'S STORIES: Uncle Pollard Crother, "A Japanese Fairy Story."
 "Wheat—from Seed," by W. Sieve.
 6.15.—Boys' Brigade News.
 6.25-7.0.—Interval.
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk." *S.B. to all Stations.*
 Local News and Weather Forecast.

Popular Concert.

- (*S.B. to all Stations except Cardiff*)
 7.30.—THE WIRELESS ORCHESTRA.
 Conducted by L. STANTON JEFFERIES.
 Overture, "Ray Rags" Mendelssohn
 Valse, "Thoughts" Ancliffe
 Melody, "The Last Chord" Sullivan
 (Solo Cornet, Charles Leggett.)
 SYDNEY COLTHAM (Tenor).
 "Passing By" Purcell
 "The English Rose" German
 Orchestra.
 Pastoral on "Tanzdansen" .. Wagner-Tomas
 "Schilf d'Amour" Elgar
 THE NOVELTY TRIO
 MARGARET GLANVILLE and HARRY EAST: Duet, "Escalator."
 RONALD GOURLEY in Music and Humour.
 Harry East, in the Thick of the Fight.
 Margaret Glanville and Ronald Gourley:
 Duet: "My Arabian Maid."
 Margaret Glanville, Harry East and Ronald Gourley: Trio, "The First Forty Years."
 Orchestra.
 Second Movement (Larghetto) from Symphony No. 2 Beethoven
 "A Hunting Scene" Rimsky-Korsakov
 Sydney Coltham.
 "Thinking of You" Coates
 "Moon Daisies" Coates
 "Serenade" Schubert
 Orchestra.
 Three Dances, "Nell Gwyn" German
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45.—C. W. SALEBY, M.D., F.R.S.P., F.Z.S., the well-known Eugenist, on "Light and Life." *S.B. to all Stations except Cardiff.*
 10.0.—Programme *S.B. to all Stations.*
 Orchestra.
 Selection, "Kissing Time" Caryll
 Two Norwegian Dances Grieg
 "The Night Patrol" Martell
 10.30.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM

(Call Sign, 5IT. Wave-Length, 475 Metres.)

- 2.30.—The Kendrick-Walton Trio: N. Kendrick-Walton (Violin), O. D. Kendrick-Walton (Cello), H. Kendrick-Walton (Piano).
 5.0.—WOMEN'S CORNER: Sidney Rodgers, F.R.H.S., on "Topical Horticultural Hints."
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.30.—Teens' Corner.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-10.30.—The entire Programme *S.B. from London.*
 Announcer: H. Cecil Pearson.

BOURNEMOUTH

(Call Sign, 6BM. Wave-Length, 385 Metres.)

- 2.45.—Senior's Tea, John Finslasson (Solo Cello), Frederick G. Senior (Solo Pianoforte).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.0.—Boys' Brigade News.
 6.15.—Scholar's Half-Hour. Miss E. M. Rodda, "Monastic Life."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-10.30.—The entire Programme *S.B. from London.*
 Announcer: W. H. Keene.

CARDIFF

(Call Sign, 5WA. Wave-Length, 353 Metres.)

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCK." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra.
 Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE WINKS."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 BAND OF THE 11th ROYAL LANCERS (Prince of Wales).
 (By kind permission of Lt.-Col. J. Blackiston-Houston, D.S.O.)
 Conductor: MR. J. F. GODDERED.
 Vocalist: TALBOT JONES.
 7.30.—Band: Introduction to Act III and Bridal Chorus from "Lohengrin" .. Wagner
 Overture, "Tom o' Shanter" ("The Hour Approaches; Tam mean ride") Drysdale
 7.50.—Songs: "The Magic of Thy Presence" Quilter
 "In Dreams Floating" Oldroyd
 8.0.—Band: Tubaphone Solo, "The Butterfly" Bondie
 (Soloist, Corpl. J. E. Brown.)
 "Three Hungarian Dances" Brahms
 Selection, "La Boutique Fantasque" Rimsky-Korsakov
 8.30.—Songs: "I Sent You a Song" Sanderson
 "Jean" Marjory Meade
 8.40.—Band: "Three Egyptian Scenes" Harris
 (a) "In the Palace"; (b) "Dance of the Hours"; (c) "A Village Festival."
 Cornet Solo, (a) "Dance Ruse" Technicosky
 (b) "None but the Weary Heart" Technicosky
 (Soloist, Musician T. W. Dunn.)

2.55.—P. E. WATKINS, Chairman of the Welsh Workers' Educational Association, on "The Workers' Educational Association."

- 2.5.—Songs: "Everywhere I Go" Eschwege Martin
 "The Minstrel" Eschwege Martin
 9.10.—Band: Serenade from the Ballet "Les Millions d'Arlequin" Delage
 Suite in E Flat Holst
 (a) Chaconne; (b) Intermezzo; (c) March.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—MAJOR W. T. BLAKE on "Flying over the Arabian Desert."
 10.0.—Programme *S.B. from London.*
 10.30.—Close down.
 Announcer: W. N. Sattis.

MANCHESTER

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

- 3.30-4.30.—Concert by the "2ZY" Trio.
 5.0.—WOMEN'S HOUR.
 5.25.—Farmers' Weather Forecast.
 6.30.—CHILDREN'S HOUR.
 6.35.—Boys' Brigade News.
 6.50.—FRANCIS J. STAFFORD, M.A., M.Ed., German Talk.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-10.30.—The entire Programme *S.B. from London.*
 Announcer: Sidney G. Honey.

NEWCASTLE

(Call Sign, 5NO. Wave-Length, 400 Metres.)

- 2.45.—Concert: Peggy Campbell (Solo Pianoforte), Edyth English (Contralto), Thomas Golder (Solo Cornet).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR: Mr. A. Roe, M.A., on "Radio-activity," Part 2.
 6.30.—Boys' Brigade News.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-10.30.—The entire Programme *S.B. from London.*
 Announcer: R. C. Pratt.

EVENTS OF THE WEEK.

SUNDAY, FEBRUARY 10th.
 MANCHESTER, 8.50.—Albert Hall Choir.

TUESDAY, FEBRUARY 12th.
 ABERDEEN, 4.30. Abraham Lincoln Anniversary—Recital of the Gettysburg Speech.
 7.28.—French Classical Composers' Night.

WEDNESDAY, FEBRUARY 13th.
 CARDIFF, 7.30.—Birthday Anniversary of Cardiff Station.

THURSDAY, FEBRUARY 14th.
 LONDON, 8.35.—Lecture Recital of Modern Russian Music.

ABERDEEN, 7.35.—Comic Opera, "The Grand Duchess of Gerolstein."

FRIDAY, FEBRUARY 15th.
 NEWCASTLE, 7.35.—Cello and Piano-forte Recital—Carl Fuchs and Edgar F. Baileton.

LONDON, 10.13.—"Parsifal," from Covent Garden. S. B. to all Stations.
 7.30.—"Hamlet."

ABERDEEN, 7.30.—Scenes from Dickens.
 MANCHESTER, 7.30.—Concert in the Free Trade Hall, Breckham Operatic Chorus and Station Symphony Orchestra.

GLASGOW, 7.45.—Story Recital of "Antony and Cleopatra."

SATURDAY, FEBRUARY 16th.
 LONDON, 8.15.—"Cavalleria Rusticana" and "Pagliacci," from Covent Garden. S.B. to all Stations.
 GLASGOW, 7.35.—Welsh Night.

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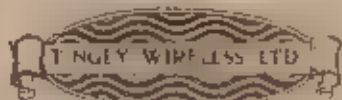
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WAGNER'S "PARSIFAL."

Friday's opera described by Percy A. Scholes.

PARSIFAL is Wagner's last work and is a "Sacred Festival Drama." It intended to be reserved strictly for performance in his special theatre at Bayreuth, in Bavaria, and it was only to be heard there until, in 1913, it passed out of copyright.

The Drama concerns the Temple of the Grail the cup into which our Lord's blood was

It falls into two distinct Scenes, but there is no break between them, as they are connected musically by a fine piece of music, of the character of a Death March, during which

According to Wagner's instructions, the scenery should move from right to left giving the impression that the spectator is actually moving

Act III.

The First Scene opens with an extended and impressive Prelude. When at last the curtain rises we find ourselves in a forest glade. GUNDEMUND (our new knight—Baron), a veteran Knight of the Holy Grail, hears a groan, and finds the thicket KUNDEKE KUNDICE—Mezani Szabo, a woman who has sinned and is now repentant. **PARSIFAL** (Tenor) enters, and is greeted by GUNDEMUND, who tells him to lay aside his weapons on this holy Good Friday.

Parsifal obeys, and GUNDEMUND sees, as the spear is thrust into the ground before him that it is the sacred spear (with which our Lord was pierced) long ago stolen from the Knights of the Grail by a magician.

Parsifal relates his wanderings and tells of his quest of the magician at some length. GUNDEMUND, in turn, relates the sorrows that

have, during **Parsifal's** absence, overtaken the Brotherhood of the Grail. Their leader is dead. **Parsifal** faints, and is revived with water from the Spring. Kundry washes his feet and then GUNDEMUND baptizes him. The repentant Kundry is now baptized by **Parsifal**.

A Wonderful Scene

Then, in the beautiful Good Friday scene, in which, as **Parsifal** and GUNDEMUND gaze on the scene of nature aglow, they look of the redemption of all creation.

Then the three turn solemnly in the direction of the distant Temple, and the scenery melts before us, as already described.

By and by, as the Temple is approached, the pealing of bells is heard, swelling louder and louder, and at last the Temple is entered.

The Temple scene cannot here be described. It is full of beautiful music and stately ceremony, processions of Knights, our group bearing **AMFORTAS** (Bantock, the new Leader of the knights) is one of the misfortunate prisoners mentioned, another bearing the coffin of his father, **Titurel**.

At length, **Parsifal** to close the wound of **Amfortas** with the sacred Spear and it is healed. He then uncovers the Grail, which glows with holy light.

The Knights and Choirs join in praise. The White Dove of the Grail, emblem of the Holy Spirit, descends and hovers over it, and the Sacred Festival Drama ends.

Act III. of "**Parsifal**" is to be broadcast from London on Friday Feb. 15th, S.B. to all Stations.

An Over-rated Pastime.

MY friend George, who is a wireless fiend, wonders what terrors are in store for him when radiovision and (who knows?) an instrument for hearing thoughts become possible (writes C. J. A., in the *Daily News*). His ordinary wireless set is bad enough. Already he has had several minor shocks, caused by short circuit, but last week he had the shock of his life. His wife had been ill, and to cheer her up a bit he had extended his wiring to the bedroom so that she could listen. While she was asleep one evening George's friend Horace called. The two men evolved a happy scheme for using the wireless for the purpose of telephoning from parlour to bedroom. They brought the loud speaker into play and adjusted the wires. After a lapse of about half an hour were about to give up in despair, when—

"George!" came an insistent voice from the loud speaker.

They jumped to attention. She at least said Horace.

Yes, she can, said the loud speaker. "George," it continued, "I hope it wasn't one of the best ornaments that crashed on the hearth a few moments ago."

George looked hopelessly at the scattered fragments of Aunt Jane's New Year present. Relentlessly the voice went on: "Till Horace put to use such abominable language in my house, and—George, are you listening?—Fido can sleep on the easy chair if he likes—I heard him yelping just now—and for goodness sake take that kettle off the fire! It's boiling over."

George wonders sometimes whether wireless operating is not an over-rated pastime.

Wireless as a Profession.

In contemplating "Wireless" as a profession, would be candidates, parents or guardians should very carefully examine the prospectuses of the various Training Colleges.

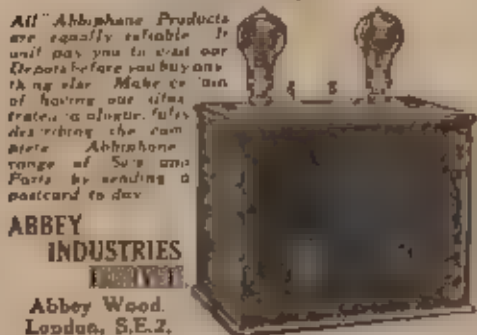
At present, the total number of British ships licensed to carry a wireless instalment is approximately 3,388, while the approximate surplus of operators over actual requirements was 2,600.

Before securing a position as a marine wireless operator, all candidates must pass the P.V.C. examination and secure his certificate of efficiency. At the present time, the number of unemployed persons holding the P.M.O.'s 1st Class Certificate in wireless telegraphy approximates to 1,500.

Wireless operators' pay and conditions of employment are governed by an agreement between employers and the Association of Wireless and Cable Telegraphists, particulars of which may be had from the Association of Wireless and Cable Telegraphists at the under mentioned address.

The commencing salary for a fully qualified marine wireless operator at present is £7 12s. 6d. per month, while the maximum salary after nine years' service is £18 17s. 6d. per month. In addition, and where applicable, there are small allowances, such as "Foreign and Extended Voyage Allowance," "Shore Allowance,"

In Charge Allowance," "Tanker Allowance," etc. etc. etc. and an operator may be had at any time free of charge from the Association of Wireless and Cable Telegraphists, Lannon House, Norfolk Street, Strand, London, W.C.2.



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AN APOLOGY

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beg to state that owing to the enormous number of applications received for the phone pads in response to their advertisement which appeared in the Xmas No. of the "Radio Times" the whole supply was exhausted. Further large quantities are being manufactured with all speed and will be dispatched as quickly as possible. The indulgence of applicants is, therefore, asked and they can be assured that every step is being taken to expedite dispatch.

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Roads and the Traffic Problem.

A Talk from London, by Lord Montagu of Beaulieu, K.C.I.E., C.S.I.



LORD MONTAGU
OF BEAULIEU

whether it is the expensive and beautiful limousine, the cheaper two-seater, the motor bus or the taxi.

Twenty years ago, only 30 per cent. of the traffic upon our streets and roads was mechanical, while 70 per cent. was horse-drawn. To-day the motor vehicles vary in proportion from 40 to 95 per cent. and horse-drawn traffic 5 to 10 per cent. of the total.

The result of this is that there are now more vehicles than ever a million to-day in Great Britain, compared with less than 4,000 twenty years ago—is that the condition of roads interests millions of the public, and a higher standard of civility and smoothness in the roads is a wide and better.

The Question of Maintenance

There are to-day in England, Scotland and Wales 177,300 miles of road of all kinds of which, 22,750 miles are in Class I, which includes the most important main roads of this country. There are 14,645 miles in Class II roads, that is the less important main roads; while there are 139,908 miles which are termed unclassified roads, comprising nearly all our rural roads. It is, therefore, apparent that the problem of the maintenance of roads is not confined only to the improvement and upkeep of our main lines of traffic. The problem of how to maintain these 139,908 miles of rural road is one of the most difficult problems of the future.

The cost of maintenance of the whole of the roads of this country approximates to about fifty millions sterling a year, provided from three sources—the ratepayers, the taxpayers and the users of mechanical vehicles. The last named contribute about ten million, so that the ratepayer and the taxpayer jointly find about £40,000,000, or four-fifths of the total cost, of which the ratepayer finds about £32,000,000. This fifty millions sterling compared with £18,003,000 expended on roads in 1913-14.

New Methods Necessary.

I think it is generally admitted that this new era of mechanical transport demands a revision of the present system of making and financing roads. Most of our existing roads, with a few exceptions, have begun from Roman or other military roads made hundreds of years ago, and upon them you find steep gradients, dangerous cross roads, high bridges, and blind corners, besides all kinds of drawbacks to the smooth running of mechanical transport.

The new era of mechanical transport connotes a new era in road making. It is of little use and very expensive to go on tinkering with the present system for long-distance fast traffic.

Now, the first scheme for a new trunk road that has been put forward for a hundred years

past is that with which I have the honour to be associated. It is called the Northern and Western Motorway. We propose to start from a point near L'Abbeville, north-west of London, and proceed at first to a point south of Birmingham.

From the south of Birmingham, we turn westwards through Wolverhampton, and then northwards again through the Potteries, arriving eventually at a point near the Manchester Ship Canal, at Salford. There will also be a road connecting with this from Manchester to Liverpool, to Oldham to the north-east, and eventually perhaps, towards central and north Lancashire and Scotland.

Cheaper Transport.

There are three principal roads to-day which connect London and South Lancashire, and on these roads there is an average of well over 12,000 tons of traffic proceeding daily. That this traffic exists there has been proved by a careful census taken in August, 1922, and again in September, 1923. Now, the Motorway will be built to a large extent without gradients, the most severe gradient being 1 in 40, without sharp corners, and with over or under bridges wherever railways, roads or canals have to be crossed. All these improvements, compared with the ordinary road, will cheapen the cost of transport by about 1d. a ton mile.

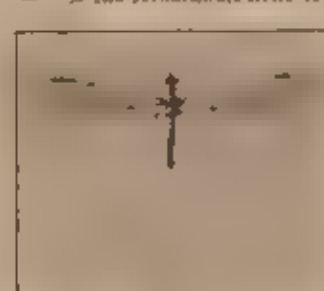
A New Policy Wanted.

The recently made exits from great cities, such as the Great West Road, the North Circular Road, and others near London, though admirable, are not of much use if they lead us in a few miles into twisty, unsuitable, narrow highways, only wide enough to take half or a third of the traffic which it was possible to run with speed and safety on the water roads nearer the city.

In conclusion, there is another aspect in regard to the making of new roads which must not be forgotten. Local authorities are not anxious for new roads to be made nationally or by local effort, for their burden of annual rates is heavy. Therefore, we must have a road policy which will enable roads to bear their own cost of repair and at the same time will be paid for willingly by the user because running costs are saved greater in amount than they would pay in tolls.

FROM THE LAND OF TUTANKHAMEN

ONE of the most curious insects in existence is the remarkable little creature shown in the accompanying photograph.



The "Tutankhamen Bug."

its actual size.

A full description of this curious creature will be given by Captain N. D. Riley, of the Natural History Museum, in a talk which he is to give at London Station on Thursday, February 14th, at 2.15 p.m. Listeners should not fail to hear this interesting lecture.

Wireless in the Village.

Revolutionizing Rural Life. By a Villager.

OF modern inventions designed primarily for our amusement and instruction.

the wireless reception set, which promises to change village life in a way that comparatively few townsfolk realize.

Already for very many village dwellers the long dark evenings of winter have lost much of their monotony. The dances in the Parish Room, so long the principal item in the average village winter programme, are suffering almost complete eclipse as a result of the introduction of the new hobby, while that institution, the monthly wheat drive, which has for many years been a staple feature of village life, is fast yielding in popularity to the more romantic pastime of listening.

Making for Democracy.

Wireless has made its mark on our village in other ways, too.

Besides providing us with a fund of knowledge, it has also made it possible for us to

badly we did need something fresh to talk about—it has promoted bonds of friendship that otherwise might never have been formed.

One prominent case in point is that of

a week for local facts, with results that can be anything but beneficial to all concerned.

Another example of the fraternal feelings created by wireless is that afforded by the local

the firmest of friends as a result of the driver's ingenuity in assembling the doctor's two-valve set.

In Touch with the World.

As an instrument of popular culture, wireless is having a special significance for the people of the village. Hitherto denied the privilege of hearing lectures or attending any sort of class as an aid to self-improvement, the village lad and lass—who has left school is now almost at as great an advantage in the matter of enjoying these facilities as the town dweller.

I know one village youth who, having built his own set, listens to every one of the lectures at a quiet, in which he is developing the keenest interest. Another youth, of musical tastes, satisfies a hitherto latent passion for listening to music by listening whenever the wireless is being broadcast.

And the village girls are deriving both pleasure and instruction from the Women's Hour talks.

What all this means to the members of the younger generation, athirst for contact with the wider world, can only be adequately understood by those who really know the limitations and difficulties generally of life as it is lived in the countryside.

Our Greatest Boon.

Indeed, it is hardly too much to say that for the residents in our rural communities, cut off as they have always been from almost every source of pleasure and culture enjoyed by those who live in towns and cities, wireless opens up an even greater vista of possibilities than it does for perhaps any other section of Britain's widely scattered populace.

To us villagers who are lucky enough to reside within range of one or the other of the broadcasting stations wireless is unquestionably the greatest boon that has been conferred on us by science in the last half-century. To be able to snatch from the void, night after night, music, and what is even more greedily devoured, news—this is a marvel of which we had never dreamed, even in our wildest flights of fancy.

Remedies for "Interference."

By P. P. Eckersley, Chief Engineer of the B.B.C.

THE fly in the ointment—Interference

As one who is largely responsible for the technical side of broadcasting, I am more worried about the problem of interference than any other—which is not to say the problem is insuperable. Let me tell you, however, some of the schemes that have been put on foot to combat interference.

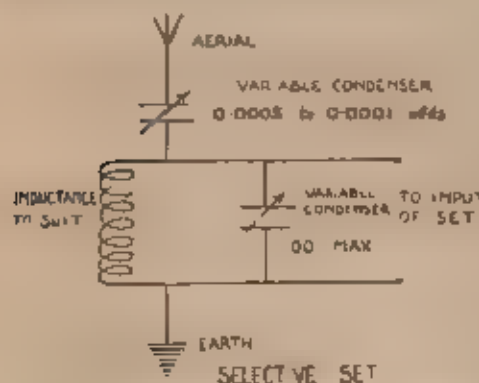
We may classify interference under several headings, as follows:

- (1) By other wireless transmitting stations.
- (2) By receiving stations (oscillation).
- (3) By electrical machinery, power mains, electric plants and illuminating signs.
- (4) By atmospheric.
- (5) Mush.

Taking these under the above headings, it may be well to examine them in more detail.

(1) If you live on the South Coast or near large shipping centres, and at the same time far away from a broadcasting station, and if you want to listen to broadcast, you will find your reception much marred by hush, coughing dots and dashes in the Morse code.

In the first place, there are supposed to be no ships working on wave-lengths other than



3000, 450 or 600 metres. Unfortunately, this supposition is often not justified by facts, and many stations either stray from their allotted wave-length (notably foreign vessels) or they are equipped with such antiquated apparatus as to make 400 more like anything from 300 to 500, especially if you live close to the station and broadcast signals are weak. This is the cause of spark work; it is, so to speak, hush and spreads itself over a wide waveband, blotting out much of the ether that does not theoretically belong to it.

A Costly Business.

"Then why," say you, "should it be allowed to continue?" The answer is simply that literally millions of pounds' worth of capital is bound up in ship installations, and to "scrap the lot" would be a too costly business. Further, remember that the insurance of the safety of life at sea is greatly helped by those same irritating dots and dashes. It is to be hoped that new installations will embody more up-to-date apparatus, although, strangely enough, spark transmission, from an operating point of view, has much to recommend it, and its demise is by no means likely in the near future, although, of course, we are pressing for the abolition of unnecessary spark work, especially on the broadcast waveband. We hope, at any rate, to give you some alleviation of this trouble in the near future.

If anyone can give an information of spark services working on wave-lengths other than 300, 450 or 600 we should be glad to have the facts. Information should detail time, date, call sign and wave-length.

A word, however, about your set. Many I think, could get better results by using more selective circuits, and a certain amount of reaction, with a good aerial. Try, for instance, the circuit of the diagram shown on this page: the signals you wish to receive will be a little weaker, but the jamming should be much weaker. The smaller the condenser the more the selectivity. The circuit is simple to handle and quite fairly selective.

"Jammers" Please Note.

So much for spark stations. Other jamming is slight, but the amateur telephony station has been known to offend when the amateur is working on 200 metres (as he is often allowed to do) and you live close to him.

Again, try selective circuits (such as the one shown), but if all else fails, why not put a "blackguard" on the matter? A personal contact with the jammer if he is in, will soon put matters to rights. Every interference (hum, rattle, click or howl) that you hear do not blame the amateur; they are, nine cases out of ten, not responsible. If you like to write to us, we will do our best to get in touch with the owner of the station in order to arrive at an understanding, and help both you and him.

Offending the Author.

(2) And now once more that much unposed problem—oscillation. We are really all the time to give you advice on the subject and meanwhile if you are conscious of offending remember you are behaving selfishly in the extreme. If madam, your husband, brother or son has caused ear-splitting shrieks in the 'phones and has told you "it doesn't matter," tell him from me it does. You would have considered it offensive if he, in the midst of a concert had got up and yelled. Does not the same apply here?

To those who oscillate purposely, to those who find that they can signal to their friends by this means, to those who think to show their disapproval of items by oscillating, I say I think little of their ideas of fair play. There must be very few such people, but I know there are some. May these words help them to a sense of decency.

F—!

You hear a howl in your 'phones.

If the note of this howl varies sympathetically with the adjustments of your set ("tuning" especially), it is you.

Don't please do it.

Carelessness That Affects Thousands.

If the intensity of the howl varies, if it comes on and off without your touching the set, it is not you; it is some other—fool!

If it is you, you may be interfering with 75 square miles of country—perhaps 2,000 or 3,000 people. Magnificent thought, but a sense of proportion, please!

Certain people, having enjoyed broadcast for a few months, may notice a sudden around

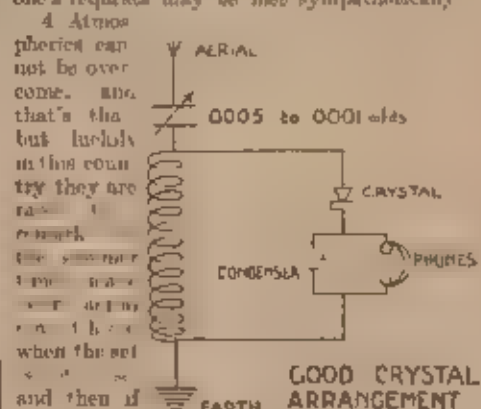
about in their signal strength. Remember within limits, our power never varies. Listen! Beware of another aerial close to your set. Remedy: go and saw it down—well, it perhaps is.

The only real remedy is for you to better your own receiver—either a higher aerial or a more sensitive set, or something of that sort—and here I may say that crystal sets work better the more the inductance in the circuit, and a simple arrangement is shown in the second figure.

Boys and Buzzers.

(3) Certain listeners are interfered with by hums, crackling, buzzings and so on, and these may be due to electric power installations near by.

Electric signs are notable offenders; boys with rudimentary knowledge, an aerial and a buzzer may be contributory causes. It is hoped in time that the electric power installations that radiate powerful electric waves may have to be constructed so as to prevent interference, but at present no remedy exists but to get from the owners to do what they can, and hope that one's requests may be met sympathetically.



and then if a thunder-storm should come it can do no harm in your set. A change-over switch is not a bad institution.

More Power Wanted.

(5) Mush is that sort of backwash of all the above interferences, only experienced at a considerable distance from the transmitting stations; it cannot be overcome at the receiving station. From the above it might appear as if broadcasting were a hopeless failure, but readers know better. I have only dealt with the worst aid.

There is one universal remedy—more power at the transmitting stations or more transmitting stations. Hence relay stations. More power from our main stations is not at present allowed, although the new London Station will be 35KW, not 14. This will not make as much difference as you anticipate, but it all helps. We are not unmindful of the problem; it is a difficult one, but we mean to solve it if we are allowed to expand along the lines we desire—so be patient.

In the meantime, report those stations that stray from their allotted wave-lengths, selective circuits, don't oscillate, and much of the present trouble will disappear.

In the article dealing with the question of Licence Regulations, in the issue of January 26th, it should have been mentioned that the tariff for the Detector valve is, in all cases, 10 other valves, 5s.

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It is easy to operate, no special skill being required.

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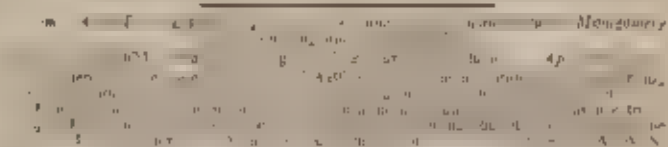
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SAXON RADIO CO. (Dept. 24), South Shore, BLACKPOOL.

LISTEN IN to a BELTONE Record programme. The excellent and very popular Records listed below are selected from the Wireless programmes broadcast from the various British Stations of the B.B.C. during the week January 25th to 31st. No. 171 Ballet Music of Coppelia. No. 204 The Song of the Clerk. No. 189 Just Because the Violets. No. 202 The Cat's Whiskers. No. 420 Why Robinson Crusoe got the Blues. No. 370 Oh Harold. No. 418 Felix Kip an Walking. No. 393 Just a Girl that Men Forget. No. 387 2 Ballet Egyptian. No. 206 Shores of Minneapolis. No. 395 Barney Google. No. 413 Valerius Augustus.

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Another Fine Free Supplement Number

Amateur Wireless

And Electrics

Next week's
issue on sale
Thursday

February 14th

3^{D.}

as usual.

With next week's issue is presented FREE—a pictorial chart containing an up-to-date list of Call Signs for the British Isles, and over thirty practical diagrams and drawings of interest and use to Radio enthusiasts, both beginners and advanced students.

"A.W." Supplement Nos. usually go out of print on day of publication. To avoid disappointment order your copy of your news-agent to-day!

CASELL'S, PUBLISHERS, LONDON.

WIRELESS PROGRAMME—GLASGOW (Feb. 10th to Feb. 16th)

The letters "S.B." printed in Italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY.

(Call Sign, 58C. Wave-Length, 420 Metres.)

- 3.0-5.0. CONCERT S.B. from London.
 5.0-5.30. CHILDREN'S CORNER. S.B. to the Sea.
 5.30. EVELYNE SHIRLEY (Soprano).
 "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 6.40. THE REV. J. LYLE RODGER, B. John Street United Free Church. Religious Address.
 8.50. Evelyn Shirley.
 "The Song of the Lark" (Lullaby).
 9.0. THE FELLOWS STRING QUARTETTE and HERBERT A. CARUTHERS. Quartette in A for Piano and Strings. Deodar.
 9.33. The Fellows String Quartet.
 "The Song of the Lark" (Lullaby).
 10.0. The Fellows String Quartet.
 "The Song of the Lark" (Lullaby).
 10.30. Local News and Weather Forecast.
 11.0. Announcer: Herbert A. Caruthers.

MONDAY.

- 3.30-4.30. An Hour of Melody.
 4.45. A TALK TO WOMEN.
 5.15. THE CHILDREN'S CORNER.
 6.0. Weather Forecast for Farmers.
 7.0. NEWS S.B. from London.
 7.30. J. R. RUTHERFORD on "Scotland and the English Sea".
 11.0. Announcer: A. H. Swinton Paterson.

TUESDAY.

- 3.0-3.30. Norman Austin's "Musical Moments" relayed from La Scala Picture House.
 3.30-4.30. An Hour of Melody.
 4.45. A TALK TO WOMEN.
 5.15. THE CHILDREN'S CORNER.
 6.0. Weather Forecast for Farmers.
 7.0. NEWS S.B. from London.
 7.30. J. R. RUTHERFORD on "Scotland and the English Sea".

Popular Night.

- 7.40. ORCHESTRA.
 Overture, "Fingal's Cave" Mendelssohn.
 7.5. JOHN BROWN.
 "Our Farm" (Lullaby) Lionel Monckton.
 "The Wee Toon Clark" arr. M. S. Robertson.
 7.55. WILLIAM M. NALLY.
 "Metastase's Lullaby" G. A. Des.
 "Two Pieces from Indian Love Lyrics" arr. Spencer Dym.
 8.0. ORCHESTRA.
 "From the Countryside" Coates.
 8.7. JOHN BROWN.
 "Bart, Atwell and Him" Coates.
 8.30. WILLIAM M. NALLY.
 "Tortador" ("Carmen") Jones.
 8.40. Popular Airs.
 Selection, "San Toy" Jones.

- 9.0-9.30. Interval.
 9.30. Local News and Weather Forecast.
 9.45. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 10.0. Popular Airs.
 "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 10.30. Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

WEDNESDAY.

- 3.30-4.30. An Hour of Melody.
 4.45. A TALK TO WOMEN.
 5.15. THE CHILDREN'S CORNER.
 6.0. Boys' Brigade News for Scotland.
 7.0. NEWS S.B. from London.
 ARTHUR HADSON, S.B. from London.
 Local News and Weather Forecast.
 10.30. Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

Light English Night.

- 7.30. Overture, "Plymouth Hoe" August.
 7.40. MARGARET THACKERAY.
 "The Song of the Lark" (Lullaby).
 7.50. "The Song of the Lark" (Lullaby).
 8.0. "The Song of the Lark" (Lullaby).
 8.10. "The Song of the Lark" (Lullaby).
 8.20. "The Song of the Lark" (Lullaby).
 8.30. "The Song of the Lark" (Lullaby).
 8.40. "The Song of the Lark" (Lullaby).
 8.50. "The Song of the Lark" (Lullaby).
 9.0. "The Song of the Lark" (Lullaby).
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 10.30. "The Song of the Lark" (Lullaby).
 10.40. "The Song of the Lark" (Lullaby).
 10.50. "The Song of the Lark" (Lullaby).
 11.0. "The Song of the Lark" (Lullaby).

THURSDAY.

- 3.30-4.30. An Hour of Melody.
 4.45. A TALK TO WOMEN.
 5.15. THE CHILDREN'S CORNER.
 6.0. Weather Forecast for Farmers.
 7.0. NEWS S.B. from London.
 PERRY SCHOLLS, S.B. from London.
 Local News and Weather Forecast.
 7.35. Programme S.B. from London.
 8.35. GEORGE J. JEFFCOCK (Hartono).
 "The Song of the Lark" (Lullaby).
 8.45. "The Song of the Lark" (Lullaby).
 8.55. "The Song of the Lark" (Lullaby).
 9.0. "The Song of the Lark" (Lullaby).
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 10.40. "The Song of the Lark" (Lullaby).
 10.50. "The Song of the Lark" (Lullaby).
 11.0. "The Song of the Lark" (Lullaby).

- 9.0-9.30. Interval.
 9.30. Local News and Weather Forecast.
 9.45. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 10.0. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 10.30. Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

FRIDAY.

- 3.30-4.30. An Hour of Melody.
 4.45. A TALK TO WOMEN.
 5.15. THE CHILDREN'S CORNER.
 6.0. Weather Forecast for Farmers.
 7.0. NEWS S.B. from London.
 7.30. J. STIRLING BROWN, A.S.A.
 11.0. Announcer: Mungo M. Dewar.

Story Recital Night.

- 7.40. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 7.50. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 8.0. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
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 "The Song of the Lark" (Lullaby).
 11.0. "The Song of the Lark" (Lullaby).

SATURDAY.

- 3.30-4.30. An Hour of Melody.
 4.45. A TALK TO WOMEN.
 5.15. THE CHILDREN'S CORNER.
 6.0. Weather Forecast for Farmers.
 7.0. NEWS S.B. from London.
 Local News and Weather Forecast.
 7.15. W. C. APPLEBY on "Evening".
 7.30. "The Song of the Lark" (Lullaby).
 7.40. "The Song of the Lark" (Lullaby).
 7.50. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 8.0. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 8.10. "The Song of the Lark" (Lullaby).
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 "The Song of the Lark" (Lullaby).
 10.50. "The Song of the Lark" (Lullaby).
 "The Song of the Lark" (Lullaby).
 11.0. "The Song of the Lark" (Lullaby).



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MODELS

*"There is music in all things
if man had but ears"*
Byron

CLARITONE Loud Speakers and Headphones

It is the only way to hear the music as it is

Which the best of things emanates from the
Piano, the Voice, the Flute, the Violin, the Organ,
the other instruments of the Orchestra, or
from the voice of a Singer, is fully reproduced
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Read what one satisfied user writes

To the Editor of the Radio Times
I have been using your Edison Valves for some
time and I am very much pleased with the
results. They are very reliable and give a
very good sound. I have been using them
for some time and I am very much pleased
with the results.

Yours faithfully,
J. H. K. (Edison)

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EDISWAN VALVES

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

The Adventure of Uncle Will.

H Uncle Will of Aberdeen had a most extraordinary adventure in the office the other evening. Listen while he tells you all about it. Uncle Will was working late going through all the letters from the kiddies when he suddenly heard a little scraping noise and, on looking up, he saw a quaint little creature sitting on his desk.

"And who are you, my little chap?" said Uncle Will.

"I am Nothing," was the reply. "How very queer. Do you mean to tell me that your name is 'Nothing' or is it because you do nothing?"

"My name is 'Nothing,'" said the little fellow, "and I come from a land where rules and laws from here."

Mysterious Visitors.

At that moment another of the little creatures appeared, as it seemed, from nowhere, and sat on a chair, dangling his legs. Then another appeared and stood upon the telephone receiver. Still another came, and within a very short time there were about thirty of these little fellows scampering about the table, here and there and everywhere. Some were dressed in blue and red, others in green and yellow, and soon.

The little creature called "Nothing" had been most curious. He peered into all the drawers of the desk, looked at all the letters, tried to lift the ink well, but he was not very successful for, after juggling and blowing, he gave it up. Two of the others had lifted a pencil and had placed it on a very small piece of rubber, and they had rather a happy time playing at 'See-Saw,' until one tumbled off and said he was not going to play any more. The others were jumping into the letter-tray, some along the edges, some off, but having quite a jolly time. It was great fun watching them for they were ever so happy and showed it in their movements.

An Inquisitive Elf.

"Nothing" appeared, however, to be a little rather tired: but he still had energy to climb up on to the typewriter and stand in the centre of the roller, which, as you know, is a part of the machine.

"What do you call this big place?" he asked. "What is that funny thing which gives out so much sun?" (pointing to the electric light). "What is this I am standing on?" (pointing to the typewriter). "What is that?" (pointing to the telephone). "What is this?" (pointing to the desk). He rhymed off so many questions that when he had finished he appeared to be quite out of breath.

Then Uncle Will suddenly thought of the idea of visiting the country where the little creatures came from, and asked if it were possible to go there.

The Country With One Tree

"Oh, yes," replied Nothing. "That's easy! But you must obey the laws of the country and do as you are told."

Uncle Will said he would do everything they asked him to do.

"Then close your eyes very tight and do not open them until you are told to do so," replied Nothing. "Are you quite ready? Right, away we go!"

Uncle Will felt nothing happening whatsoever. He knew he was still in his chair that his elbows rested on his desk and he could feel the heat from the electric fire. That was all. Why not open his eyes? No. He could not do that. He had promised that he would not.

"You may open your eyes," suddenly came a rather sweet voice.

What a relief to hear someone break the silence which appeared to be so long. Uncle Will opened his eyes. Gone was the desk, the office, the four walls. Here lying before his very eyes was a most beautiful country. Hills and valleys doled here and there, rivers, fit streams, but, strange to say, only one big tree.



LISTENING ON WHEELS.

[This photograph, sent by Mr. R. W. Day, "The Bungalow," Townsend Road, Ashford, Middlesex, was awarded second prize (Class 3) in the B.B.C.'s recent Brighter Britain Competition.]

This was rather peculiar. Only one tree in such a lovely country as this! Usually it is the trees that make the country so beautiful. Yet here was a gorgeous country with a single tree.

Stranger still, this tree stood upon a little island in the centre of a lake where hundreds of water lilies were floating. Why was that tree standing there as if it were a King who held sway over a large kingdom?

On the Magic Island

"What do you think of our country?" Again came that pleasant voice.

"Gorgeous!" exclaimed Uncle Will.

He walked slowly towards the lake, for he felt certain that the little creatures lived near the big tree and that it was from there the lovely voice came. He reached the edge of the lake wondering how he was to get to the island in the centre.

"Close your eyes!"

Uncle Will closed his eyes and when he opened them again he found himself standing on the island beneath this wonderful tree.

At that moment there appeared hundreds of the little beings whom he had met in his office at Aberdeen in all the vividly coloured dresses. One of them stepped forward and said:

Do you know, Uncle Will, that we are the people that read the thoughts of mortals? We are called the People of Good Thoughts. Here where you stand is our village. Gaze above and you will see.

Uncle Will looked up, and there, on every leaf, was a lovely little house. There must have been hundreds of houses in that big tree. How wonderful it was! To think that there all the good thoughts were made to put into the minds of boys and girls.

Good Thoughts and Good Deeds.

"A good thought grows into a good deed," a voice said. "Uncle Will, go back and tell the kiddies that."

Uncle Will turned round to speak, but lo, and behold! he was again in his office looking through the piles of letters that the boys and girls had sent in.

Uncle Will is now wondering how the little one called "Nothing" got his name. He will find out some time or other.

That's the annoying part of dream stories, isn't it? You always wake up and are never quite sure if it all happened.

I was talking to Bob yesterday. He's fearfully pleased to see all three stories of his adventures printed. He's had a very exciting life, hasn't he? But soon, I believe, he's going on a special journey. You'll never guess where. Next week I'll tell you.

CARACTACUS.

Boy Radio Wizard.

Invalid Genius of Seventeen.

ONE of the most interesting persons known in the wireless world of the present time is young Lester Picker of San Ysidro, California, who, although confined permanently to his bed as an incurable invalid, occupies the important position of superintendent of the American Radio Relay League.

Only seventeen years old, Picker had the grave misfortune a few months ago to fall from a wireless mast which he was erecting, breaking his back as a result. When he recovered consciousness, he found that he was paralysed from the waist down. Some of us, it is to be feared, would have wasted time in bemoaning our fate, but not so young Picker. Always an ardent wireless amateur, he set to work to perfect his knowledge of radio.

A Wonderful Home-Made Set.

Now Picker is the best-known amateur in America. His wireless set, built originally with his own hands, has been improved under his supervision until to-day it has a range of no fewer than four thousand miles. Messages sent from his station, (CZB), have been picked up by ships away across the other side of the Pacific, while his voice is regularly heard in thirty-seven different States.

(Continued on the facing page.)

The Children's Corner. (Continued from the facing page.)

SABO AND MISS VELVET.

By E. W. Lewis.

SABO lost his heart. You expected that, didn't you? And so would you have done if you had been a lonely child and had met Velvet, with her pretty ways.

On Sabo's side, it was love at first sight. Velvet, too, had thought kindly about him and had said to her mother, "After he had seen that was a fine gentleman for a cat."

"For you?" said Sabo. He had no eyes for her.

And Velvet threw her arms round Sabo's neck and kissed her.

So it happened that when Velvet peeped out of the door of their house to see if Sabo was here, she saw him looking as if he had been waiting hours for her to come. He waved his hand. She ran across the floor to him. And that was the beginning.

Sabo entertained her on the writing desk with great pride, allowed her to run in and out of all the little drawers, and showed her how to turn the electric light off and on.

And each time, when she left him, he had a jolly present for her. One day an afternoon tea in the sitting room, and Sabo contrived to get a piece of one of the camp of sugar, or a fancy biscuit, for her delight.

"Which hand will you have?" he used to say, holding out his closed fists before her.

"That one!" said Velvet, with a nod.

And when he opened his hand, there was a gift for her. She always guessed right. Indeed, she couldn't have guessed wrong, for Sabo had something for her in either hand.

One day, while they were playing together, Velvet suddenly gave a little cry and ran to Sabo, clinging tightly to his arm with both hands. Her eyes were fixed in terror upon the door, and when Sabo looked, he saw Moppet, the mouse, creeping in the room.



Box 1000

"Good evening, Mr. Moppet," he said. "I trust you are well."

Oh, says me! said Velvet in a terrified whisper. "What shall I do?"

Sabo had not much time to think. "Get on to my back," he said, "between my shoulders and the wall."

Velvet did as he told her, and clung there on his back, for fear of

Sabo's frequent refusal to let her see him, and Moppet.

"Good evening, Mr. Moppet," he said. "I trust you are well."

"You small mousey!" said Moppet. "I wish you were a mouse."

Oh, do you? Sabo laughed. "I wouldn't catch me."

"I couldn't if I just!" said Moppet.

"Try!" cried Sabo, and he began to

about on tip-toe in front of her. Moppet made a grab at him with her paw but Sabo dodged out of reach. And he went on dodging and dancing, careful to keep his feet always turned towards him lest he should discover the precious burden he carried on his back. And as he danced and danced, Sabo drew hewards but he hit nearer and nearer to the mousehole in the corner. The closer he got to the corner the surer Moppet was of catching him.

Then Moppet made a spring. Sabo was so

that he knew that she was

on his back on the floor.

"I got it!" he cried, laughing. "Fairly enough!" How clever you are, Mr. Moppet!

Moppet stood over him, with a paw on his chest, like a tiger. "It was easy," he said.

"What would you do if I were a mouse?" said Sabo.

Moppet flashed his tail to and fro, and walked off towards the fire.

"I should be frightened of you, Mr. Moppet," said Sabo, "if I were a mouse!" He

in the firelight, watching his feet.

(Another "Sabo" Story Next Week.)

Parla l'italiano?

Parla l'inglese?

Parla l'allemande?

"Babel Tower calling!"

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LANGUAGES
are spoken at
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La Bretagne Quelques Coutumes.

The following talk on the Customs of Brittany will be given by M. E. M. Stephan at London Station on Tuesday, February 12th, at 7.15 p.m. (S.B. to all Stations except Aberdeen). It is printed here in French so that readers of The "Radio Times" may follow M. St. phan word for word. In this way, listeners will be enabled to correct any errors of pronunciation.

Chien, d'abord, le lo...
 Il intéressant de Michelet, "Notre France," se rappellent peut-être, ne que le grand historien a dit de la Bretagne, dans le...
 cette...
 combien la côte de Brest est sinistre et formidable, combien la nature y est atroce. Il s'efforce de prouver que l'homme aussi doit être dur sur cette côte, d'après lui, on ne trouve en Bretagne que peu de poésie et de rayon, "Le Christanisme," dit-il en terminant "y est à l'amer".

Il y a sans doute une partie de vérité dans ce jugement, mais il est tout un autre côté du caractère breton qui a échappé à Michelet. Il n'a pas vu voir l'âme simple, naïve, mélancolique et rêveuse des habitants de Armorique.

Pour arriver à comprendre l'âme même de la Bretagne, il faut pénétrer en terre bretonne comme le fit Guy de Maupassant à la main, un bon bâton noueux; sur le dos, un sac de soldat; aux pieds, une simple paire de souliers ferres; sans carte, sans guide, et s'en aller ainsi de village en village, évitant les plages à la mode.

Vous découvrirez bientôt qu'il y a ici, un pacte accord entre la terre et l'homme, et que les mœurs du peuple et son tour d'esprit montrent que les souvenirs vivent éternellement dans ce coin de France, les mœurs et aussi les façons de penser des ancêtres.

Vous pourriez la Bretagne est si riche en folk lore et en légendes. C'est vraiment la terre du "Passé".

Et parmi les légendes et coutumes bretonnes, les plus extraordinaires et les plus intéressantes, nous distinguerons celles qui traitent des problèmes de la Mort. Il n'y a pas de sujet qui captive davantage le Breton, il n'y en a pas non plus, qui lui soit plus domestique et, le dirai je, plus familier.

Toute la conscience du peuple semble s'orienter vers les choses de la Mort. Dans ce pays l'idée du Trépas n'est pas haïssable, elle n'a rien qui effraie, au contraire, elle est toujours présente et familière à tous: petits et grands, riches et pauvres, et on la voit bien dit "elle est comme le sel de la Vie".

On s'exagère pas en disant que les Bretons vivent bien plus avec les morts qu'avec les vivants.

Aussitôt qu'un malade entre en agonie, on tinte la cloche de l'église. Ces tinte-ments varient suivant le sexe et la qualité du mourant. Si ce dernier est un personnage important les sons se font entendre avec une solennelle lenteur: nous avons "l'agonie noble" est, ainsi que l'a dit... un de nos poètes nationaux, "une en son trépas".

Le riche a des honneurs que le pauvre n'a pas.

Pendant que la cloche tinte le glas de l'agonie, les parents, les amis, les voisins se rassemblent dans la maison, même, et jusque dans la chambre du malade; on allume un cierge, bon le jour de la Purification (2 février), et le plus ancien récite la prière des agonisants.

Quand la Mort a touché le mourant de sa froide main, on fait trois signes de croix avec

sa poitrine, puis on étend le corps. Dans certaines régions de la Bretagne on a soin de remplir d'eau, tous les vases de la maison, pour que l'âme du mort puisse s'y purifier, et aussi de peur que cette âme, ne trouvant pas sa suffisance d'eau n'aille se plonger dans les jattes de lait qu'elle contemprait ainsi, sous prétexte de s'y laver.

Lorsque j'étais enfant je me rappelle fort bien avoir vu les riches des abbayes recouvrir d'un drap noir quand il y avait un deuil dans la maison.

Il y a encore aujourd'hui des villages bretons où l'on ne donne pas à manger aux bestiaux la nuit qui précède l'enterrement, afin de les associer à la tristesse et aux regrets de la famille.

D'ailleurs les Bretons croient que très peu de temps après son départ de ce monde, le

compter les vœux qui lui étaient chers pendant sa vie terrestre. Il est surtout hors de doute, qu'à certains jours de l'année, et plus particulièrement la veille des grandes fêtes religieuses (La Toussaint, Noël, Pâques etc.), le mort ne manquera pas de revenir s'asseoir dans son coin favori, près du feu, pour se réchauffer à la flamme claire de la fougère et des arômes.

Et cela vous explique pourquoi, dans beaucoup de districts bretons, on ne balaye pas le plancher de la salle commune, la veille des grandes fêtes religieuses; on se garde surtout de le faire la veille des Pardons. On aurait peur de heurter d'un coup de balai, et par suite de blesser, les pauvres âmes qui rôdent invisibles dans l'obscurité mystérieuse.

Dans la campagne aux environs de Brest, on pousse la... encore plus loin par scrupule on n'y balaye jamais la maison le soir; de plus, on entretient le feu dans la cheminée en le recouvrant soigneusement de cendres, et on ne manque pas de mettre du pain, de la viande, du cidre, et du lait sur la table, pour que les âmes, qui ont autrefois vécu dans ce logis, puissent y revenir goûter à ces douceurs terrestres, dont elles ne jouissent peut-être pas dans leur nouvelle demeure. D'après la mythologie bretonne les âmes des morts ne se sont pas complètement dénouées de leur existence d'ici bas: elles ont gardé un reste de vie de ce monde, et quelques-uns de nos besoins les plus humbles.

Dans les villages de la Cornouaille, Bretagne, en pleine montagne, la coutume veut qu'autour du bûcher allumé la veille du Pardon, on dispose des grandes pierres plates. La tradition et la légende nous apprennent que les âmes des morts viennent s'asseoir sur ces pierres pour se réchauffer. Au beau milieu du bûcher on accroche une marmite pleine des viandes que l'on fait cuire pour eux.

Voilà quelques unes des coutumes et des croyances qui constituent "La Légende de la Mort chez les Bretons." Elles ajoutent un charme de plus à cette Bretagne déjà si intéressante par sa géographie, son histoire, sa langue, ses costumes et ses mœurs, et elles serviront peut-être à vous faire mieux comprendre l'âme celte rêveuse et mystique, dont Renan a si admirablement parlé.

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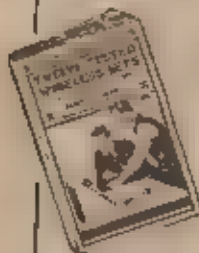
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